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AUTHOR Franklin, Edward; And Others
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ABSTRACT

Designed to accompany an audiovisual filmstrip series devoted to presenting a visual history of life in America, this guide helps secondary school teachers supplement social studies materials dealing with wars over the past 200 years. Using authentic visuals including paintings, drawings, engravings, posters, photographs, songsheets, and cartoons, the materials offer students a survey of ways in which war has been presented through the various media. Beginning with complex reasons for going to war, both as a nation and as an individual, the guide depicts the role that propaganda and the glorification of war have played in these decisions. Intended to develop the ideas presented in the filmstrip, the guide presents an introduction to material covered in the filmstrip, suggestions for classroom use (e.g., preparation for visual appreciation, history review, vocabulary check, and a review of major American wars), the script, reproductions of filmstrip frames, follow-up points for discussion, follow-up projects, notes on the visuals, a list of 13 recommended references, and a glossary of unfamiliar terms. (LH)

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WAR

IMAGES OF AMERICA

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Chevron School Broadcast

SOCIAL STUDIES UNIT
SECONDARY
GRADES 7-12

CHEVRON SCHOOL BROADCAST
IMAGES OF AMERICA

"WAR"

This is the fifth program in the filmstrip series "Images of America," a visual history of our nation. This edition, designed for junior and senior high schools, is meant to supplement regular social studies courses. It may also be used in any course in the visual media.

War has been an unfortunate fact of American life for much of the last two centuries. The coming generations will inherit this ongoing problem, and attitudes toward war are of more than passing interest to students of junior and senior high school age. The perspective implicit in this program — Americans' perception of war over more than two hundred years — should encourage today's students to examine their own attitudes toward this most volatile subject.

These public service programs are sent to schools without charge. We welcome comments and suggestions from educators, since we would like to make this series as useful a classroom aid as possible.

Edward Franklin — Producer
Mariah Marvin — Co-Producer
Rachel Thompson — Co-Producer

Cover Design — Pat Bruning
Art Layout — Charles Berry
Audio — Phil Edwards Recording

Chevron School Broadcast
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MATERIAL COVERED IN "WAR"

"War" is the fifth program in the series IMAGES OF AMERICA. By using authentic visuals taken from the archives of the past two hundred years, it offers students a survey of the ways in which war has been presented through the various media. The program uses paintings, drawings, engravings, posters, photographs, songsheets, and cartoons, as well as photographs shot expressly for this filmstrip.

The program begins with our complex reasons for going to war, both as a nation and as individuals. It suggests the role that propaganda and the glorification of war have played in these decisions. Although most soldiers have found the actualities of war far from romantic, some — Generals Washington and Lee, for instance — have enjoyed certain aspects of battle.

The media, particularly the newspapers, were heavily involved in the events leading up to the Spanish-American War. In earlier wars, getting news at all was a serious problem. Paul Revere had to make his ride to carry the news of the British advance. In the War of 1812, because news took so long to reach the battlefront, the most famous battle of the war — the Battle of New Orleans — was fought two weeks after the peace treaty had been signed.

Women have long been used for war propaganda, in romantic paintings, in posters, in pin-up photographs. Now they are part of the armed services.

"War" then goes to visuals of the front lines and to those at the front who have made authentic images of war possible — the photographers, reporters, artists, even poets. But the images have often been softened before they reached home.

When the battle was over, in whatever war, there were the prisoners, the dead, the wounded, and the sick. The dead were buried. The living came home, never to be the same. There were parades and cheering, though the veterans of both the Revolution and the war in Vietnam met with indifference or hostility. There have been deserters in every war, and every war has had its opponents.

"War" ends with the question, "What are we doing here, anyway," and the receding image of a dead Civil War soldier.

SUGGESTIONS FOR CLASSROOM USE

This guide is designed to help develop the ideas presented in "War," and to supply additional information that may be of interest to the teacher or to the students. The script, with reproductions of the filmstrip frames, begins on page 6. The follow-up activities include points for discussion (p. 24) and student projects (p. 25), including a map study the teacher may prefer to use before the class views the filmstrip. Notes on the visuals begin on page 26. A list of recommended references (p. 31) is followed by a glossary of unfamiliar terms (p. 32).

The activities suggested below are intended to prepare students so that their experience viewing the filmstrip may be enhanced.

Preparation for visual appreciation: The visuals in "War" are particularly useful for examining how our attitudes are shaped by the media, since wartime propaganda is media-use at its most deliberate. Students might be reminded to view the filmstrip with this in mind, and then the class might enjoy going through the filmstrip again without the sound and seeing how realistic they think each image is, not just in depiction of events, but also in style. Does the style itself impart some attitude?

History review: The following chronological review is tied directly to events mentioned in the program. The teacher may want to develop these points in class, either before or after the students see the filmstrip. (Relevant frame numbers are given. See also Notes on the Visuals, p. 26).

- In 1770, British soldiers panicked and fired on a mob of people who had been attacking them with rocks and sticks. The American colonists called it the "Boston Massacre." (frame #9)
- American colonists, as a protest against taxes they had to pay to England, dumped English tea into Boston Harbor in 1773, in what came to be called "The Boston Tea Party." (frame #7)
- Before dawn on April 19, 1775, Paul Revere rode his horse through the countryside toward Lexington to warn people that British soldiers, called "redcoats" by the American colonists, were marching against them. (frames #4, 5, 44)
- On July 4, 1776, Congress declared that the American colonies were to be independent of England. (frame #8)
- During the Revolution, Congress had trouble raising enough money to pay the troops. Soldiers were given pieces of paper — paper certificates — to be paid later. Many were cheated out of these certificates and got only a small part of the pay they had coming to them. (frame #89)
- Legend says that Mary Ludwig Hays — called "Molly Pitcher" because she carried water to the troops in battle — took command of her husband's cannon after he fell during the American Revolution. (frame #55)
- At the end of the War of 1812, the Battle of New Orleans took place two weeks after the peace treaty had been signed in France. (frame #45)
- Some poor immigrants from Europe joined the American army and fought in the battles against the Plains Indians during the 1800s. (frame #25)
- Veracruz, a Mexican city on the Gulf Coast, was the point of attack by American forces in the push toward Mexico City in 1847. (frame #36)
- Many soldiers in early wars lost their legs, because the threat of gangrene often made it medically sound to simply cut off an injured leg when infection set in. (frame #95)

- In 1852, Harriet Beecher Stowe wrote a book, called "Uncle Tom's Cabin, or Life Among the Lowly." The book was a sentimental and overdrawn story about slavery in the south, but it did much to harden the determination of northerners to end slavery in the United States, even if that meant civil war. When Abraham Lincoln was introduced to Mrs. Stowe, he said, "So this is the little lady who made this big war." (frame #14)
- One of the important results of the Civil War was the freeing of the slaves. President Lincoln issued the Emancipation Proclamation in September of 1862. (frame #15)
- Early in 1898, the U.S. battleship "Maine" exploded in the port of Havana. Although the cause has never been made clear, the explosion provided a perfect excuse for American propagandists, and "Remember the Maine! To hell with Spain!" became the warcry. (frames #41, 43)
- Teddy Roosevelt, who was then Assistant Secretary to the Navy but later became President, led a cavalry unit called the "Rough Riders" in the Spanish-American War. He was a colorful figure, and his "adventures" in the war were played up in the newspapers. (frames #37, 39)
- John Hay, an American diplomat, called the Spanish-American War "a splendid little war," though he was nowhere near the fighting. (frame #38)
- American fighting forces were sent to France in 1917 to join English and French troops fighting against Germany. For many, it began as a romantic adventure, though more than 100,000 American men died in that war. (frame #27)
- During the Second World War, German Nazis imprisoned Jews and other so-called "undesirables" in concentration camps, where the prisoners were brutally treated and many millions were killed. Photographs from these camps reached the rest of the world only when the Americans and their allies took over territory that had been in German hands. (frame #16)
- Veterans of the Korean War came home to a country that had never quite accepted the necessity for the war. During the war in Vietnam, many young men fled to Canada and others deserted once they were in the services. The veterans who came home after the war often met with outright hostility. (frame #90)
- Throughout the late sixties and early seventies, massive rallies were mounted to protest the war in Vietnam. In Washington, D.C. in April of 1971, many veterans of the war turned in their medals. (frame #91)

Vocabulary check: The students may want to go over the glossary (p. 30) ahead of time, to be sure that there are no unfamiliar words or phrases.

Major American Wars: Since America's wars are not presented chronologically in the filmstrip, the following list will help give students a time-frame both for viewing the program and for related activities.

- The American Revolution 1775-1781
- The War of 1812 1812-1815
- The Mexican War 1845-1848
- The Civil War 1861-1865
- The Spanish-American War 1898-1899
- The First World War 1917-1918 (American troop involvement)
- The Second World War 1941-1945 (American troop involvement)
- The War in Korea 1950-1953 (American troop involvement)
- The War in Vietnam 1965-1973 (American troop involvement)

(See Student Projects, p. 25, for a list of other U.S. military involvements.)

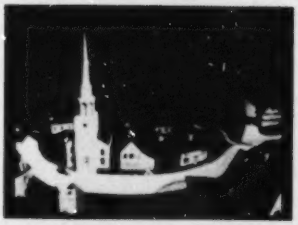
SCRIPT OF WAR

1.

2.

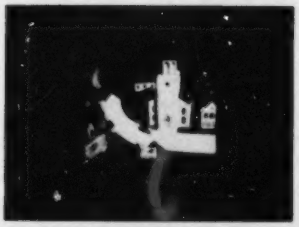
3.

4.



PAUL REVERE: Alarm! Citizens, awake! Defend your homes. The British are coming!
OLD WOMAN: What's that?
MAN: Where in blazes are my boots?
MAN: Light the lamp!
WOMAN: Sarah, wake thy brother.

5.

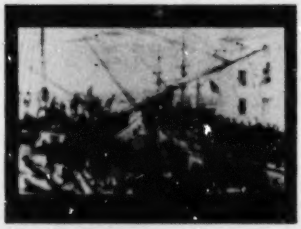


REVERE: Rouse yourself, Tom Parker. The redcoats are coming!

6.

THE STRANGER: Ah, defense of home and children. That's one reason to go to war. But we Americans have been in nine major wars and a lot of little ones, and only now and then were our homes in danger. So why did we go to war?

7.



REBEL: We'll float King George's tea in Boston Harbor before we'll pay his infernal tax.
THE STRANGER: Taxes! So that's what it was about, money.

8.

REBEL: No, no, independence. Freedom.
THE STRANGER: Not at first, surely.
REBEL: No, not at first.
THE STRANGER: What changed your thinking, then?

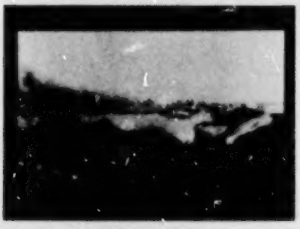
9.

REBEL: Why, the brutality, the outrage. Look at the Boston Massacre and try to keep a stony heart.
BRITISH SOLDIER: That ain't the way it happened, that ain't it at all.

10.

REBEL: That engraving was done by Paul Revere himself!
BRITISH SOLDIER: Well, it's a bloody lie.
THE STRANGER: Yes, he copied it from someone else, though he knew better. It was pure propaganda.
REBEL: Well, well...if it didn't happen quite that way, it *could* have.
THE STRANGER: Ah, the images of war.

11.



12.

Some true, some false.

13.

MAN: True or false, they've shaped the way we felt.

14.

Whatever the real reasons behind a war, other reasons often came clear, brought to us by those images.

15.

Freedom for slaves, for instance.

16.

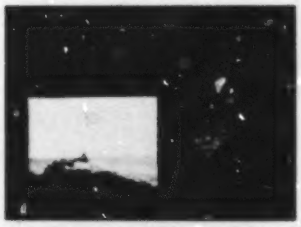
WOMAN: Or those pictures that began to reach us of the victims of the Nazis in World War Two.
THE STRANGER: Powerful reasons — freedom and justice.

17.

So *that's* why we went to war.

18.

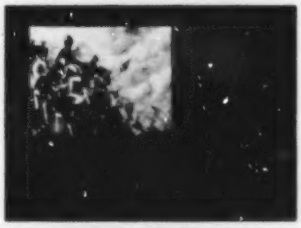
VOICE 1: To make the world safe for democracy.

19. 

VOICE 2: To defend our southern way of life.

20.

VOICE 3: To protect Southeast Asia from Communists.

21. 

VOICE 4: To carry out our manifest destiny.

22.

VOICE 5: To free Cuba from the toils of Spain.

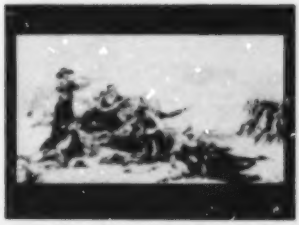
23.

VOICE 6: To protect the freedom of the seas.

24.

CIVIL WAR SOLDIER: I joined up to get away from Mary Lou, simple as that.

25.



IRISH IMMIGRANT: How did I get meself off on the edge of nowhere fightin' a bunch of Cheyenne? Me, Irish, just off the boat. It was join the army or steal and beg. No other way to get food and clothes and a place to sleep.

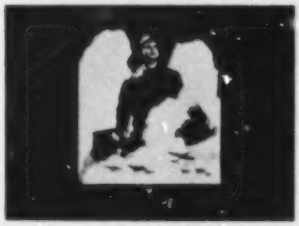
26.

OLD SOLDIER: Most of us went to war because we had to. We were drafted.

27.

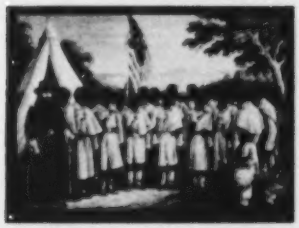
WWI SOLDIER: Not me. I was first in line that morning. Couldn't wait to go. Wanted to be part of something big. Wanted to see France. (LAUGHS) Wanted to be a hero, I guess.

28.



SOLDIER 1: I saw a picture...
SOLDIER 2: I heard a song...

29.



SOLDIER 3: My grandpappy used to tell us about the Battle of Gettysburg...
SOLDIER 4: The Battle of San Juan Hill...
SOLDIER 5: The Battle of the Bulge...
SOLDIER 6: The Battle for Bataan...

30.

WWII SOLDIER: That movie...
I remember thinking someday I'll be a hero like that, soon as I get to go to war.

31.

So I got to go to war. And I shot myself in the foot on purpose. It hurt, but I got home. My buddy didn't.
THE STRANGER: So you hated it?
WWII SOLDIER: You know, some of those guys seemed to *like* it.

32.

GEORGE WASHINGTON: I have heard the bullets whistle, and believe me there is something charming in the sound.

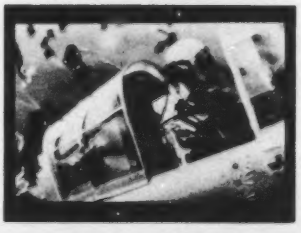
33.

ROBERT E. LEE: It is well that we know how terrible war is, else we would grow too fond of it.

34.

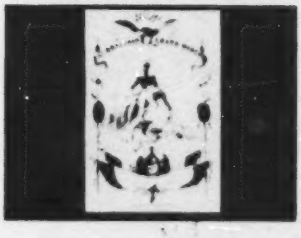
WWI SOLDIER: I hope this war doesn't end too quick.

35.



LT. COLONEL: This fighting in the air, it's the greatest game that man has devised.
THE STRANGER: Game?!

36.



MEXICAN WAR SOLDIER: Veracruz, here I come. Whooee...

37.

MAN: But the war with Spain, now, that was *real* adventure. What a splendid little war.

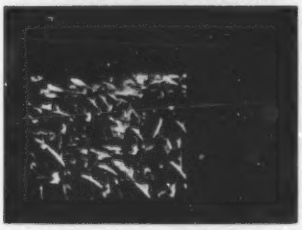
38.

SPANISH-AMERICAN WAR SOLDIER: Were you there?

39.

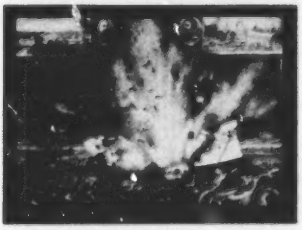
WOMAN: Teddy Roosevelt was, and he rode all the way to the White House on the image of his Rough Riders charging up San Juan Hill.

40.



BLACK SOLDIER: It was Kettle Hill. Besides, it was black troops took San Juan. They don't tell you that.
THE STRANGER: What were we doing in Cuba?

41.

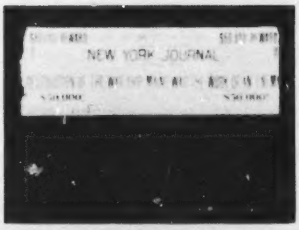


HUSBAND: Did you hear? They've blown up the *Maine*. They've blown up our ship!
WIFE: Who blew up our ship?

42.

HUSBAND: Why, the Spaniards, who else.
WOMAN: But it was never quite clear why the *Maine* exploded. Maybe it was just an accident.
WIFE: And it says here in the paper that they're feeding prisoners to the sharks! Oh, the brutes!
HUSBAND: Well, we'll remember the *Maine*. And to hell with Spain!

43.

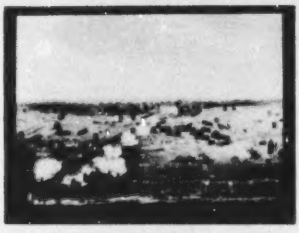


THE STRANGER: A war made in a newsroom.

44.

REBEL: In 1775, we had no newsroom. That's why Paul Revere had to make that ride. No other way to get the news.

45.



OLD SOLDIER: In 1815, news traveled so slowly that the most famous battle of the war took place after the treaty had already been signed.

46.

WOMAN: Now images of war flicker in our own living room.
OLD SOLDIER: One reason we went to war was that women wanted us to.

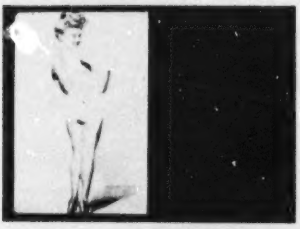
47.

48.

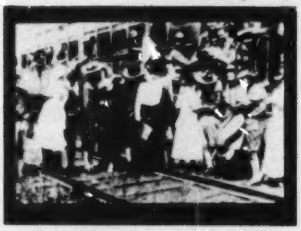
THE STRANGER: Yes, look at this painting—that woman is *kissing* that sword, dedicating it.
WOMAN: Well, the painter was a man.

49.

We've been used for propaganda.

50. 

WWII SOLDIER: Now that's what we're fighting for, and no mistake. (WHISTLES)

51. 

52.

WOMAN: We didn't just kiss the boys good-bye, you know.

53.

We worked as nurses, we took over men's work.

54.

55.

We even fought, like Molly Pitcher.

56.

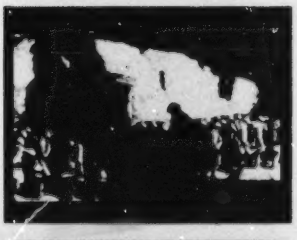
And since the Second World War,
we've been a part of the armed services.

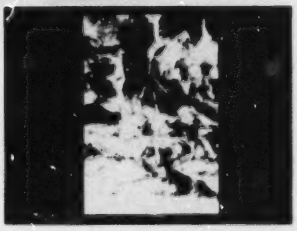
57.

COLONEL: Well, some of us don't like it. We don't like it a bit. What is there to fight for in a country that would send its own women into a meatgrinder.

58.

OLD SOLDIER: Ah, now you come to it. Beyond the glory and the great game, there's the torn flesh and the broken nerves, the blood and the mud and the fear.

59. 

60. 

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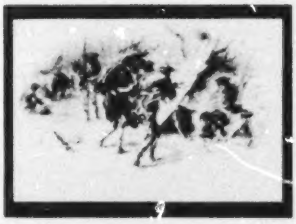
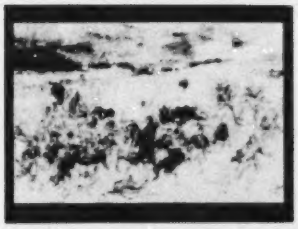


MAN: You can see where they've been by the tracks of bloody footprints in the snow.
REVOLUTIONARY SOLDIER: We was so hungry we et someone's old dog last night.

62.

WWII SOLDIER: Yeah, I know what it's like when your buddy gets it.

63.



CIVIL WAR SOLDIER: I tell you, they was just wanderin' aimlessly around the battlefield. A whole regiment gone crazy.

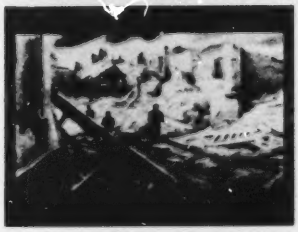
64.

OLD SOLDIER: We call that the two thousand yard stare.

65.

WALT WHITMAN: The dead in this war, there they lie, strewing the fields and woods of the south—the Virginia peninsula, Malvern Hill and Fair Oaks, the banks of the Chickahominy...the bloody terraces of Fredericksburg, Antietam Bridge and the grisly ravines of Manassas.

66.



ERNIE PYLE: They were American boys who by mere chance of fate had wound up with guns in their hands, sneaking up a death-laden street in a strange and shattered city in a faraway country. They were afraid, but it was beyond their power to quit. They had no choice. They were good boys.

67.

OLD SOLDIER: That was Ernie Pyle, a reporter at the front. The Civil War had reporters, too, even Walt Whitman, the great poet. And ever since, the wars have had them there—poets and painters and photographers—

68.

taking pictures, making sketches, taking notes.
THE STRANGER: So people at home must have had a pretty good idea of what it was like at the front.
OLD SOLDIER: More often, the images got changed as they went home.

69.

WWI SOLDIER: It will never do to let the people at home find out the truth about this war. They've been fed on bunk until they'd never believe anything that didn't sound like a monk's story of the Crusades.

70.

WWII SOLDIER: I've been reading about some of our "glorious" battles in the Solomons. My buddy got his head blown clean off his shoulders. There was nothing glorious about it.

71.

SOLDIER IN KOREA: Can't reason how we got here...by making enemy soldiers into dried leaves and dangers into rosebuds. Now I don't know what we'll do with the real thing when we see it.

72.

73.

74.

OLD SOLDIER: Ten thousand prisoners died on the Bataan march.

75.

THE STRANGER: So finally the battle was over.

76.

OLD SOLDIER: And wherever it was, and whoever won, there were the dead bodies and the broken bodies, the burials and the hospitals.

77.

78.

79.

Not just the wounded. The sick, too.
More American soldiers died in Cuba
from disease than from any Spanish bullet.

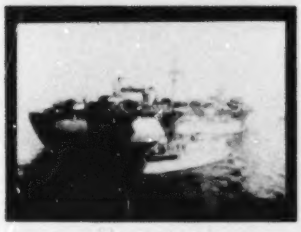
80.

81.

THE STRANGER: The dead were buried.

82.

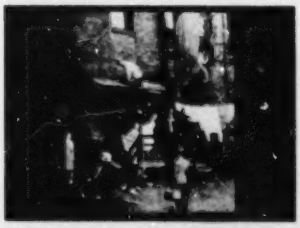
83.

84. 

OLD SOLDIER: And the living came
home, never to be the same.

85.

86.



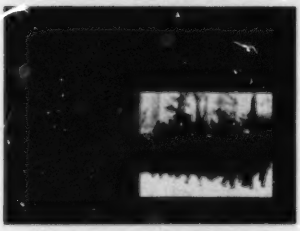
87.

THE STRANGER: At least they gave you a lot of parades. They were cheering for you.
OLD SOLDIER: Not in our first war, and not in our latest.

88.

Even Washington didn't think much of his foot soldiers.
GEORGE WASHINGTON: They are exceedingly dirty and nasty people.

89.



REVOLUTIONARY SOLDIER: Most of us never did get our pay. Served hard years and nothing for it but a worthless paper certificate.

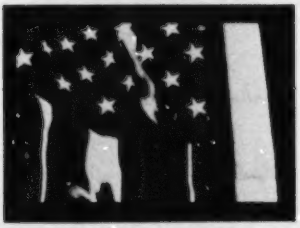
90.

VIETNAM VETERAN: We were paid, all right. But when I came home it seemed like my country wanted me to just disappear.

91.

Five thousand of us marched on Washington to turn in our medals. Don't mean a thing to us anymore.

92.

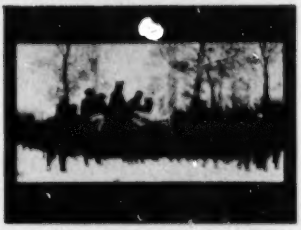


YOUNG MAN: Some of us never went to fight in the first place. I split for Canada when my number came up.

DESERTER: I didn't want to go, and when I got there, man, it was worse than my nightmares. So I left, I got out, I ran.

OLD SOLIDER: There have always been deserters in every war. Washington's soldiers sometimes ran, too.

93.



GEORGE WASHINGTON: They come in you cannot tell how; go, you cannot tell when; and act, you cannot tell where; consume your provisions, exhaust your stores; and leave you at last in a critical moment.

94.

OLD SOLDIER: These deserters in the Mexican War stood with nooses around their necks while the final battle was fought, and then were hanged at the moment of victory.

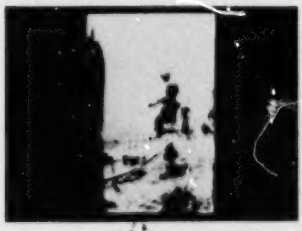
WOMAN: I said it from the start. Those poor boys should never have been there in the first place.

95.

THE STRANGER: I guess every war has had its opponents.

MAN: Oh, yes, they go off to Mexico in their shiny uniforms. They come home without legs.

96.

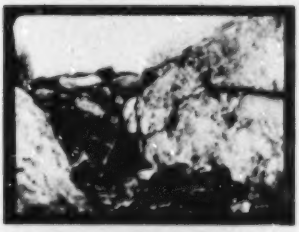


SOLDIER: What are we doing here? What are we doing here, anyway?

97.

98.

99.



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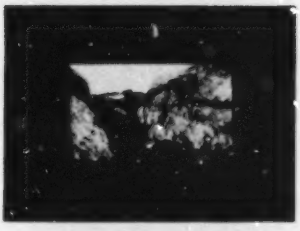

101.

102.

PICTURE SOURCES

1 Title Slide, 2&3 U.S. Army, 4 The Metropolitan Museum of Art, 5 The Metropolitan Museum of Art, 6 Klein Post Card Service, 7 National Archives, 8 Yale University Art Gallery, 9 The Metropolitan Museum of Art, 10 The Metropolitan Museum of Art, 11 Library of Congress, 12 The Center for Creative Photography, University of Arizona, 13 Anne S.K. Brown Military Collection, Brown University Library, 14 The Smithsonian Institution, 15 The Cincinnati Art Museum, 16 Brown Brothers, 17 U.S. Marine Corps, 18 Library of Congress, 19 The Museum of the Confederacy, 20 PHOTRI, 21 Library of Congress, 22 Library of Congress, 23 Library of Congress, 24 Library of Congress, 25 Museum of Fine Arts, Houston, the Hogg Brothers Collection, 26 Rachel Thompson, 27 National Archives, 28 U.S. Army, 29 Chicago Historical Society, 30 The Cinema Shop, 31 Rachel Thompson, 32 The Union League of Philadelphia, 33 Anne S.K. Brown Military Collection, Brown University, 34 National Archives, 35 U.S. Army, 36 Collection of Western Americana, Beinecke Rare Book and Manuscript Library, Yale University, 37 Remington Art Museum, Ogdensburg, New York, 38 U.S. Army, 39 Library of Congress, 40 Chicago Historical Society, 41 Chicago Historical Society, 42 Culver Pictures, 43 New York Historical Society, 44 The Metropolitan Museum of Art, 45 Yale University Art Gallery, the Mabel Garvan Collection, 46 PHOTRI, 47 U.S. Army, 48 Indianapolis Museum of Art, James E. Roberts Fund, 49 U.S. Army, 50 The Cinema Shop, 51 National Archives, 52 National Archives, 53 National Archives, 54 U.S. Army, 55 Brown Brothers, 56 National Archives, 57 Rachel Thompson, 58 U.S. Army, 59 U.S. Army, 60 Library of Congress, 61 The Metropolitan Museum of Art, 62 U.S. Army, 63 Library of Congress, 64 U.S. Army, 65 Pennsylvania Historical and Museum Commission, 66 U.S. Army, 67 National Archives, 68 Homer — The Metropolitan Museum of Art; Waud — Library of Congress; Margaret Bourke-White — U.S. Army; Viet Nam Film Crew — PHOTRI, 69 The Smithsonian Institution, 70 U.S. Navy Combat Art Collection, 71 U.S. Army, 72 New York Historical Society, 73 Library of Congress, 74 PHOTRI, 75 The Smithsonian Institution, 76 U.S. Army, 77 U.S. Army, 78 Library of Congress, 79 National Archives, 80 U.S. Army, 81 National Archives, 82 National Archives, 83 Rachel Thompson, 84 U.S. Army, 85 National Archives, 86 Whitney Museum of American Art, 87 Library of Congress, 88 Maryland Office of Tourist Development, 89 Valley Forge Historical Society, 90 Robin Hood, 91 Globe Photos, Inc., 92 Rachel Thompson, 93 Valley Forge Historical Society, 94 Time-Life Picture Service, 95 Library of Congress, 96 UPI, 97 UPI, 98 U.S. Army, 99 Library of Congress.

FILMSTRIP CAST

Patrick Finley, Amy Hill, J. Wesley Huston, Joe Lerer, Winifred Mann, Dakin Matthews, Bill Paterson, Ray Reinhardt, Ivan Sandoval

"When Johnny Comes Marching Home Again" performed by John Coppola (trumpet), Vince Lateano (drums)
Other music performed by Carmen Dragon and the School Broadcast Orchestra and Stage Band, with vocalist Raymond Manton

FOLLOW-UP:
Points for Discussion

Which visual in the program did the students think carried the strongest message? What was that message?

What is propaganda? What distinguishes propaganda from news? In what ways are advertising and propaganda related?

Many stories about the fighting in Cuba in 1897 were written by reporters who never left New York City. Do the students think newspapers could publish such untrue stories today? Do they believe all the stories that appear in newspapers or on television? Even if a reporter were trying to tell the truth, what might cause a story to be inaccurate?

The cartoon of Spain in the filmstrip (frame #42) is an example of how wartime propaganda can seek to reduce the enemy to something less than human so that war does not seem to involve so many difficult moral questions. What did the cartoonist add to the news that an American ship, the Maine, had somehow blown up in the port of Havana?

In the Second World War, it was considered patriotic to keep the men in the armed services happy by writing them letters and sending them pictures from home. Soldiers would pin up pictures of girls in their barracks. The "pin-up" (frame #50) of Betty Grable was one of the most popular. What do the boys in the class think of the picture now? What do the girls think of it?

Paul Revere, a rebel against England, deliberately falsified the events in his engraving of the "Boston Massacre" (frame #9 and see Notes p. 26). He showed the English soldiers as cold-blooded killers of defenseless citizens because he wanted to arouse the colonists to action against England. Should he have made that engraving?

In what way was the Declaration of Independence different from most declarations of war? Who wrote it and what was its purpose? (Thomas Jefferson wrote it, with certain emendations by Benjamin Franklin; its stated purpose was to "declare the causes" that forced the colonists to seek separation from England.) Could it be considered propaganda?

What war movies or television shows have the students watched and what general feeling about war did they come away with?

Students might consider our shifting relationships with some of those who have been our enemies in the past: England, Mexico, Spain, Germany, Japan. Who were our major allies in the Second World War? (England, France, China, and Russia) Was Italy our ally or our enemy in the First World War? What about in the Second World War? (ally in the First, enemy in the Second)

Who are the image-makers, the people who shape our attitudes by words or pictures? In a sense, is anyone who recounts an event to someone else an image-maker?

Can the students tell what the writer and the producers of this filmstrip feel about war? Could the filmstrip have been presented in another way that would have given them a different picture?

FOLLOW-UP:
Student Projects

The following places are mentioned in the filmstrip. Students might want to locate them on a map of the world.

- Boston Harbor — where the Boston Tea Party was held
- Southeast Asia — where the war in Vietnam took place
- Cuba, San Juan Hill and Kettle Hill — the site of the Spanish-American War and two important hills there
- Spain — our enemy in the Spanish-American War
- France — our ally in the Revolution in both World Wars
- Gettysburg and the other battlefields of the southern United States — where the Civil War was fought
- Mexico, Veracruz — our enemy in the Mexican War, and the Gulf Coast city through which we attacked
- Bataan — a peninsula on the island of Luzon, first lost to the Japanese enemy and then regained
- Solomon Islands — Pacific Islands off the coast of New Guinea
- Canada — where many young men went to avoid the draft during the War in Vietnam

The class might want to find out about the 99th Pursuit Squadron and the 442nd Regimental Combat Team in the Second World War. What did these fighting units have to do with images and stereotypes? (The pursuit squadron was made up of black fliers, and the combat unit was made up of Japanese-American soldiers; they had a stake in countering the images of "incompetent blacks" and "unpatriotic Japanese-Americans.")

Each student might bring in one first-hand newspaper report from some danger spot, with an analysis along the following lines: Was the reporter actually on the scene? If not, how did he/she get the news? Are all sources identified? Does his/her own point of view show clearly? Does he/she use language that biases the report? Is the report presented as a personal view and opinion piece or as straight reportage?

The program lists some reasons that were popularly cited as reasons for Americans to go to war. Students might see if they can match the reason with the war.

- To make the world safe for democracy (First World War)
- To defend our southern way of life (southerners in the Civil War)
- To protect Southeast Asia from Communists (War in Vietnam)
- To carry out our Manifest Destiny (War with Mexico)
- To free Cuba from the toils of Spain (Spanish-American War)
- To protect the freedom of the seas (War of 1812)

The program mentions that Theodore Roosevelt "rode to the White House" on the fame he achieved in the Spanish-American War. Find out what other presidents have been elected largely because of their wartime reputations. (Washington, Jackson, Grant, Eisenhower)

Students might want to investigate these other U.S. military involvements: wars with the Barbary Pirates (1801-1816); war against the Filipino guerrillas (1899-1902); China Relief Expedition (1900); Mexican interventions (1914-1917); Caribbean interventions (1915-1934); interventions in Russia (1918-1920); and the many battles throughout the 1800s against the American Indian tribes.

NOTES ON THE VISUALS

Frame No.

2&3 "Target Practice," painting by Henry Billings, from WWII, with cell overlay titles by Charles Berry

4 "The Midnight Ride of Paul Revere," painting by Grant Wood, 1931; note that Revere is riding a hobby horse, an example of the way in which Wood's style combines innocence and fantasy

5 Detail of frame #4

6 "The Minuteman," statue by Daniel Chester French, which stands in Concord, Massachusetts, at the site of the first day's fighting in the American Revolution

7 "The destruction of tea at Boston Harbor," lithograph by Sarony and Major, 1846

8 "The Declaration of Independence," oil painting by John Trumbull, who was not at the scene, but who later traveled from person to person to get accurate portraits of 36 of the 48 people pictured

9 "The Bloody Massacre," engraving by Paul Revere, which appeared in the Boston Gazette 12 March 1770; the original drawing was by Henry Pelham, who objected to Revere's using it; the scene depicted differs greatly from a diagram of the event that Revere himself made; students might note the sign "Butcher Hall" over the British custom house

10 Detail of frame #9

11 "The U.S. Naval Battery During the Bombardment of Vera Cruz on the 24th and 25th of March, 1847," painting by Henry Walke, a lieutenant in the U.S. Navy

12 "Soldier and canteen," b/w photograph by Eugene W. Smith, Saipan, 1944

13 "The Battle of Bunker's Hill near Boston," a color engraving by James Mitan taken from a painting by John Trumbull begun in 1786; the central figure, Doctor Warren, was actually killed instantly and no one saw him fall

14 "Uncle Tom's Cabin," colored lithograph illustration; Harriet Beecher Stowe's story, which first appeared as a serial in an antislavery magazine, was published in 1852, and stage versions played for many years throughout the north until it became little more than a vaudeville turn

15 "Underground Railroad," oil painting by Charles T. Webber, 1893; the painting shows Levi Coffin's farmyard in Indiana, one of the "stations" through which escaping slaves passed on their way to freedom in Canada

16 Women peering through the wire of a concentration camp, b/w photograph, photographer unknown

17 Raising the flag on Mt. Suribachi on the island of Iwo Jima, 23 February 1945, b/w photograph by Joe Rosenthal; of the 6 Marines seen here, 3 were killed in action; this photograph won a Pulitzer Prize, and has served as the model for a number of war memorials

18 "A sea of helmets," b/w photograph taken from one of New York's skyscrapers during the home-coming parade of the 5th Regiment down 5th Avenue in the spring of 1919, photographer uk

19 "Flag of Sumter," oil painting by Conrad Wise Chapman, 20 Oct 1863

20 Coffin coming home from Vietnam, color photograph, photographer uk

21 "Battle of Cerro Gordo April 18 1847," colored lithograph by N. Currier taken from a painting by Charlie Brown; the Mexican War served as a training ground for young U.S. Army officers who fought against one another 15 years later in the Civil War

22 "Battle of Las Guasimas Near Santiago, June 24, 1898. The 9th and 10th Colored Cavalry in Support of the Rough Riders," chromolithograph by Kurz and Allison, 1898

23 "Battle of Lake Erie," during the War of 1812, painted in 1873 by William H. Powell for the U.S. Capitol; the man standing in the boat is Commodore Perry, who is taking his flag from the sinking flagship *Lawrence* to the *Niagara;* do the students think he would really stand up at a time like that?

24 Private Edwin Francis Jennison of the 2nd Louisiana Cavalry, who died at the Battle of Malvern Hill in 1862, b/w photograph, photographer uk; there is no record of the real reason he joined the Confederate Army

25 "Battle of Beecher's Island," watercolor, first believed to have been a painting by Frederic Remington of Custer's Last Stand, but now thought to be of another battle and not by Remington at all

26 Registration notice, color photograph by Rachel Thompson

27 American conscripts lining up to leave New York, carrying a cryptic placard that says, "145 Hock the Kaiser. Good-bye Geo Elirets. Hello Yaphank"; b/w photograph, photographer uk

28 "O'er the Ramparts We Watch," a wartime recruiting poster, WWII, showing a bombardier holding a large bomb

29 "Come Join Us Brothers," lithograph published by the "Supervisory Committee for Recruiting Colored Regiments," printed by P.S. Duval in Philadelphia during the Civil War

30 Color poster for the film "Fighting Coast Guard," released by Republic Pictures

31 Color photograph by Rachel Thompson

32 "George Washington at the Battle of Trenton," oil painting by Thomas Sully, the leading American portraitist in the middle 1800s; a wonderful example of romantic view of battle — where does that light come from?

33 "The Last Meeting of Generals Lee and Jackson," engraving taken from a painting by E.B.D. Julio, 1872; Lee is shown on his famous horse, Traveller

34 Soldiers waving from a crowded troop train during WWI, b/w photograph, photographer uk

35 "Fighter in the Sky, Solomon Island, 5 February 1943," painting by Tom Lea, one of the most famous artists attached to the Army in WWII

36 "Colonel Doniphan's Grand March," hand-colored songsheet, drawn by L. Pomarede, lithograph by Bufford and Company; the march was composed by A. Waldouer and dedicated to the officers and members of the Missouri Volunteers, who rode 2000 miles across Mexico

37 "The Charge of the Rough Riders at San Juan Hill," oil painting by Frederic Remington, who was commissioned by William Randolph Hearst to illustrate Cuban events in the Spanish-American War; before the war broke out, Remington cabled Hearst that there seemed no real prospect for war, and Hearst cabled back, "You furnish the pictures, I'll furnish the war"

38 "We Leave the Trenches," watercolor by Charles Johnson Post, Cuba, 1898; though Post was a newspaper artist and knew the war was largely newspaper-inspired, he enlisted in the 71st Infantry Division of the NY National Guard

39 "Roosevelt and the Rough Riders at San Juan Hill," chromolithograph by George S. Harris of watercolor by W.G. Read; actually the terrain was not suitable for horses, so Roosevelt and his cavalry struggled up the hill on foot

40 "Charge of the 24th and 25th Colored Infantry—San Juan Hill," lithograph published by Kurz and Allison, 1899

41 "Destruction of the U.S. Battleship *Maine* in Havana Harbor Feb 15th 1898," chromolithograph published by Kurz and Allison, 1898

42 "The Spanish Brute adds Mutilation to Murder," cartoon by Grant Hamilton, 1898, published in the magazine *Judge*

43 *New York Journal*, Thursday, February 17, 1898

44 Detail of frame #4

45 "Defeat of the British Army (Battle of New Orleans)," painting by Laclotte

46 The Vietnam War on television, color photograph, photographer uk

47 "Fight or Buy Bonds," lithograph by Howard Chandler Christy, one of the most famous artists in WWI

48 "The Consecration," an oil painting by George Cochran Lambdin, 1861; Lambdin, a sentimental "genre" painter, ended up specializing in painting roses

49 "The Greatest Mother in the World," a WWI Red Cross Poster by A.E. Poringer

50 Pin-up of Betty Grable, a movie star at the time of WWII; movie studios sent out pin-ups on request

51 Wives and sweethearts seeing New York's 69th Infantry off on a troop train, WWI, b/w photograph, photographer uk

52 "Soldiers without guns," poster recruiting women during WWII for defense work

53 Women who have taken over the work of icemen, b/w photograph, photographer uk; one of the important everyday jobs on the homefront in WWI was delivering ice to household iceboxes

54 "Calship Burner," oil painting by Edna Reindel, 1943

55 "Molly Pitcher," b/w engraving

56 "WAFS in their gabardine flying suits," b/w photograph, photographer uk

57 Pvt. Jody Linn, U.S. Army, at the Presidio of San Francisco, color photograph by Rachel Thompson

58 "Explosion," painting by Tom Lea, WWII

59 "Shadows," etching by Kerr Eby, undated; Eby enlisted in the U.S. Army in 1917 and fought in France

60 "Bloody Bend," sketch by William Glackens, depicting the ford of the San Juan River during the Spanish-American War; Glackens was a newspaper artist who later became one of the Ashcan School, so called because the artists insisted on showing everyday life as they saw it; students might compare frame #39

61 "Valley Forge, 1777-8," etching, one of the "vignettes" that appeared on 19th century banknotes, artist uk

62 "Under Fire," drawing by Howard J. Brodie

63 "The defeat of the army of General Pope at Manassas on 30 August 1862, on the old Bull-Run battleground," sketch by A.R. Waud; see frame #68 for a photograph of the artist

64 "Marines Call It the 2,000 Yard Stare," painting by Tom Lea, WWII

65 "The Repulse of General Johnson's Division," painting by Peter F. Rothermel, depicting a Federal stand during the Civil War; the painting was done in 1868

66 "St. Lo Patrol," painting by Olin Dows, WWII

67 "Ernie Pyle with First Division Marines, Okinawa roadside, April 8, 1945"; Army Signal Corps photographer; students might like to investigate the functions of the Signal Corps during a war

68 Composite of visuals:
- Alfred R. Waud, July 1863, b/w photograph taken by either Timothy H. O'Sullivan or Alexander Gardner; Waud was a field artist for *Harper's Weekly* and was said to be "not less busy and scarcely less imperilled than the soldiers"
- U.N. photographers in Panmunjom, Korea, covering the military armistice negotiations, included (left to right) Sgt. Durell Helms, from the U.S. Army Signal Corps; S/Sgt. Ronald L. Wade, U.S. Air Force; and AF/1 Frank Kazu Kaitis, U.S. Navy, 29 October 1951
- Self-portrait of Winslow Homer drawing the troops in the Civil War; Homer's drawings also appeared in *Harper's Weekly;* he later became America's most famous "genre" painter
- Margaret Bourke-White, shown covering the Korean War, b/w photograph, photographer uk; Bourke-White also covered the Second World War

69 "Street Combat," sketch by Harvey Dunn, a Captain in the Corps of Engineers in WWI

70 "Marksman," b/w drawing by Kerr Eby in WWII; see frame #59 for one of his WWI etchings

71 A lead platoon of the 5th RCT, 1st Cavalry Division as they advance along the bank of the Naktong River, 21 September, 1950; b/w photograph, photographer uk

72 "The Sinking of the Cumberland," engraving by J. Duthie from a painting by J.O. Davidson; in March of 1862, the Confederate ironclad *Merrimack* sank the wooden *Cumberland*

73 "Battle of Resaca de la Palma," drawing by "EWC" and lithograph by J. Baillie; the caption mentions that "on the 9th May 1846 Captain May took General Vega prisoner — American Army 3000 men — Mexicans 6000 — Americans 43 killed 113 wounded — Mexicans 400 killed 600 wounded"; actually, it was an obscure bugler who captured the general; what do the students think of the casualty count?

74 American prisoners on the Bataan Death March, in WWII, b/w photograph, photographer uk but probably Japanese

75 "On the Wire," oil painting by Harvey Dunn, WWI

76 "Sundown on Peleliu," painting by Tom Lea, WWII

77 "Normandy Sabbath," painting by Lawrence Beall Smith, WWI

78 "Union Wounded from the Wilderness, outside a field hospital near Fredericksburg, Virginia, in 1864," b/w photograph, photographer uk; the woman in the doorway is a nurse

79 Typhoid patient being taken to the hospital in Camp Meade, Pennsylvania, during the Spanish-American War, b/w photograph, photographer uk

80 "Operation," drawing by Franklin Boggs, 1944

81 "On board USS Quincy, a victim of D-Day action in France is buried at sea, 6 June 1944," b/w photograph, photographer uk

82 "Burial Place, Fredericksburg, Virginia," b/w photograph by Timothy H. O'Sullivan

83 Military cemetery in Colma, California, b/w photograph by Rachel Thompson

84 "Troops of the 86th Blackhawk Division jam the decks of the transport as it waits in the harbor to dock, New York, 20 July 1945"; this Signal Corps photograph was first published in *Yank*, the Army magazine

85 "The Brooklyn members of the 27th Division Parade," b/w photograph WWI

86 War bond poster illustrated by Norman Rockwell, the most famous illustrator of his time, who specialized in sentimental small-town genre scenes; WWII

87 "Armistice Night," oil painting by George B. Luks, 1918

88 "Washington, Lafayette and Tilghman," oil painting by Charles Willson Peale, one of America's first important painters and naturalists

89 Detail of frame #93

90 Vietnam veteran, a Pulitzer-prize-winning photograph by Robin Hood, 1977; the veteran, Eddie Robinson, who lost two legs in the war, is here watching the Armed Forces Day Parade

91 "Veteran returns medals," b/w photograph by Ed Streety

92 Color photograph by Rachel Thompson

93 "Washington Reviewing the Troops," painting by W. Trego, depicting the winter at Valley Forge

94 "Deserters Awaiting Hanging," painting by Sam Chamberlain, a soldier in the Mexican War

95 "Going to and returning from Mexico," b/w cartoon by Read, published in *Yankee Doodle*, in 1847

96 One of a series of Pulitzer-prize-winning photographs by David Kennerly, April 25, 1971

97 B/w photograph by Toshio Sakai in South Vietnam; "this soldier of the 1st Army Division rests after heavy sniper and mortar fire, while his buddy keeps watch through the monsoon downpour, 17 June 1967"

98 "Soldier Carrying Wounded Child," painting by Paul Sample, painted in Leyte, October, 1944

99-102 A dead southern sharpshooter, Civil War, b/w photograph by Alexander Gardner

RECOMMENDED REFERENCES

The images in any pictorial history text, as well as the text itself, can be the subject of critical scrutiny. The students might look at the American history textbook used in their school and see what they can tell about the author's attitudes toward war from the text and from the choice of visuals. They might also enjoy sampling some of the great poetry and fiction that has come out of America's wars.

The following references are suitable for both teacher and student.

Warren K. Agee, ed., *Mass Media in a Free Society,* University of Kansas, 1969
An Album of American Battle Art, 1755-1918, Library of Congress, 1947
Howard Brodie, *War Drawings,* National Press, 1963
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GLOSSARY
of unfamiliar words and phrases

armed services — all branches of the armed forces — Army, Navy, Airforce, and Marines

bunk — nonsense, untrue reports

Crusades — holy wars in the Middle Ages

death-laden — filled with death

dedicating — setting apart for a sacred purpose

deserters — those who run away from serving in the armed forces

devised — made, fashioned

drafted — forced by law to join the armed forces

engraving — a picture made by printing with metal plates

grisly — awful, gory

manifest destiny — a predetermined fate; in American history, a conviction that the United States was meant to stretch from the Atlantic to the Pacific

massacre — wide-spread slaughter of innocent or helpless people

Nazis — Adolph Hitler's ruling party during the Second World War

newsroom — where the news is written in a newspaper publishing office

nooses — ropes used to hang people

opponents — those against something; in this case, those against the war

paper certificates — pieces of paper, like IOUs, given out instead of cash payment

propaganda — images and information spread for the purpose of supporting a cause or damaging an opposing cause

provisions — supplies

redcoats — British troops in the American colonies, so called because of their uniforms

regiment — a military unit

toils — web, trap

treaty — an agreement brought about by negotiations; a peace treaty is an agreement that ends a war

troops — ground forces; soldiers

victims — a person who is injured or killed